

BEST OF

★ ROXETTE ★

*Edited by Milton Okun*

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# IT MUST HAVE BEEN LOVE

Words and Music by  
Per Gessle

Moderately, with a beat

Chords: C, F, Dm, F.

Instrumental parts: Treble and bass staves. Dynamics: *mf*.

Chords: G, C.

Lyrics: Lay a whis - per ing - on my we're to pil low, - geth er, - leave the that I'm

Instrumental parts: Treble and bass staves.

Chords: F, G, C.

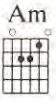
Lyrics: win - ter shel - tered on the ground. I wake up lone ly, - there's air of by your heart. But in and out side - I've turned to

Instrumental parts: Treble and bass staves.

Chords: F, Dm, F, G.

Lyrics: si - lence - in the bed - room - and all a round. Touch me now, - wa - ter - like a tear - drop - in your palm. And it's a hard -

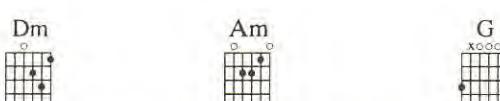
Instrumental parts: Treble and bass staves.




  
 ————— I close my win-ter's eyes day, and dream a way. I dream a way.



  
 It must have been love, but it's o - ver now. It must have been good, -  
 It must have been love, but it's o - ver now. It was all that I want -



  
 ed, but I lost it some-how. It must have been love, but it's o - ver now,  
 now I'm liv - ing with - out. It must have been love,



  
 from the mo - ment we touched till the time had run out. Make be - liev -

2.

C Gm C

but it's o - ver now. It's where the wa - ter flows,

B♭

it's where the wind blows. It's where the wind blows.

Dm C B♭

Dm F C

B♭ C D

It must have been love, but it's o - ver now.

 G       Em       Bm       A  
 D       Am       D

It was all that I— want - ed, now I'm liv - ing with-out.— It must have been love,—  
 — but it's o - ver now.— it's where the wa - ter flows,—  
 (It  
 must have been love.)—

A      D

*Repeat and fade*

# JOYRIDE

Words and Music by  
Per Gessle

Moderately

N.C.

*mf* Hello, you fool. I love you. Come on, join the joy ride.

A

1. I hit the road out of no - where,  
2.3. See additional lyrics had to jump in my car,

D/A A

be a rid - er in a love game, fol - low - ing the stars.

D

Bm

3.

Don't need no book of wis - dom,  
I get no mon - ey talk at all.-

The image shows a musical score for two instruments: a six-string guitar and a four-string bass. The top staff is for the guitar, and the bottom staff is for the bass. The key signature is G major (one sharp). The score consists of four measures. Measure 1 starts with a G major chord (three vertical lines) followed by an A major chord (two vertical lines). Measures 2 and 3 show a D/A chord (two vertical lines with a dot) followed by an A major chord (two vertical lines). Measure 4 shows a D/A chord followed by an A major chord. The bass part provides harmonic support, with notes corresponding to the chords above. The music concludes with a repeat sign and two endings.

A musical score for 'Hotel California' featuring a vocal melody and two guitar parts. The vocal part starts with a descending eighth-note scale. The first guitar part (A) consists of a power chord and its inversion. The second guitar part (E) consists of a power chord and its inversion. The lyrics 'And it all' and "'Cause it all'" are written under the vocal line, followed by a vertical bar and the words 'be - gins-' repeated twice.

The musical score for 'Hotel California' shows the transition from the D section to the A section. The D section ends with a guitar chord diagram (D) and the lyrics 'where it ends.' followed by 'when it ends.' The A section begins with a guitar chord diagram (A). The lyrics continue with 'And she's all—' and 'And we're all—'. The music consists of two staves: a treble staff with a melodic line and a bass staff with harmonic notes.

A                    G                    D                    A

lo. you fool, I love you. Come on, join the joy - ride,

D                            A                            To Coda                              D.S. (take 2nd ending) al Coda

join the joy - ride.

The image shows a musical score for piano and guitar. The piano part is in the bass clef, and the guitar part is in the treble clef. The score consists of two systems of music. The first system starts with a piano bass line consisting of eighth-note chords. The second system begins with a piano bass line consisting of eighth-note chords, followed by a guitar chord (D) and a piano bass line consisting of eighth-note chords. The score concludes with a piano bass line consisting of eighth-note chords.

A

D

G

Musical staff: Treble clef, key signature of two sharps, time signature 4/4. The melody consists of eighth-note patterns. The bass line provides harmonic support."/>

D

G

A

Musical staff: Treble clef, key signature of two sharps, time signature 4/4. The melody continues with eighth-note patterns. The bass line provides harmonic support.

G

Musical staff: Treble clef, key signature of two sharps, time signature 4/4. The melody consists of eighth-note patterns. The bass line provides harmonic support.

D

A

G

Musical staff: Treble clef, key signature of two sharps, time signature 4/4. The melody consists of eighth-note patterns. The bass line provides harmonic support. The section ends with a repeat sign and the label 'Pll'.

D

A

take you on a sky - ride, a feel-ing like you're spell - bound. The sun - shine is a la - dy who

Bass line: eighth-note patterns in A major.

Tacet

A

G

rocks you like a ba - by. She says: Hel - lo, you fool, I

Bass line: eighth-note patterns in A major.

D

A

D

love you. Come on, join the joy ride, join the joy -

Bass line: eighth-note patterns in A major.

1. A

2. A

ride. Hel ride. Hel - lo, hel -

Bass line: eighth-note patterns in A major.

3.



ride.



*Repeat and fade*

#### *Additional Lyrics*

2. She has a train going downtown,  
She's got a club on the moon.  
And she's telling all her secrets  
In a wonderful balloon.  
She's the heart of the funfair,  
She's got me whistling her private tune.  
And it all begins, *etc.*
3. She's a flower, I can paint her.  
She's a child of the sun.  
We're a part of this together,  
Could never turn around and run.  
Don't need no fortune teller  
To know where my lucky love belongs, oh no.  
'Cause it all begins, *etc.*

# ***LISTEN To YOUR HEART***

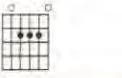
Words and Music by  
Per Gessle and Mats Persson

**Moderately**

The sheet music consists of two systems of musical notation. The top system shows a vocal melody with lyrics and a guitar part with chord boxes above the staff. The bottom system continues the melody and includes lyrics for the second verse.

**Chords:**

- Bm
- G
- A
- Bm
- G
- A
- Bm
- G
- A
- Bm
- Em
- Bm
- G
- A
- Bm
- I know there's some - thing in the wake of your smile,  
Some - times you won - der if this fight is worth-while.
- G
- A
- Bm
- G
- I get a no - tion from the look in your eyes,\_\_\_ yeah.\_\_\_\_  
The pre - cious mo - ments are all lost in the tide,\_\_\_ yeah.\_\_\_\_
- You've built a love\_\_\_\_ but that  
They're swept a-way\_ and\_\_ noth-ing

A                      Bm                      G  
  

love falls a - part. — Your lit - tle piece of heav-en long-ing turns too dark. —  
 is what it seems, — the feel-ing of be - long-ing to your dreams. —

Em                      Bm                      G                      D                      A  
    

Lis-ten to your heart — when he's call - ing for you. — Lis-ten to your

Bm                      G                      D                      A                      D                      A  
     

heart, — there's noth-ing else you can do. — I don't know where you're go-ing — and —

G                      D                      Bm                      G                      1A  
    

I don't know why, — but lis-ten to your heart — be - fore — you tell him — good -  
 bye.

Bm                      G                      A                      Bm                      G                      A                      Bm  
      

2. A

Bm      G      A      Bm

— you tell him good - bye.

G

A

—

E

C♯m

—

And there are voices that want to be heard. — So much to mention but you

B

A

—

can't find the words. — The scent of mag- ic, the beau- ty that's been —

B

C♯ 4fr.

when love was wild - er— than the wind.—— Lis-ten to your

8.

8.

D♯m 6fr.

B

F♯

C♯ 4fr.

heart,— take a lis - ten when he's call - ing for you.—— Lis-ten to your

8.

8.

D♯m 6fr.

B

F♯

C♯ 4fr.

F♯

C♯ 4fr.

heart,— take a lis - ten, noth-ing else you can do.— I don't know where you're go - ing— and

8.

8.

B

F♯

1.  
D♯m 6fr.

B

C♯ 4fr.

I don't know why.— Lis-ten to your heart— be-before...—— Lis-ten to your

8.

8.

2.

D<sup>#</sup>m      B      C<sup>#</sup> 4fr.      D<sup>#</sup>m      B

heart—— be-fore—— you tell him- good-bye.

C<sup>#</sup> 4fr. D<sup>#</sup>m 6fr.      B      C<sup>#</sup> 4fr. D<sup>#</sup>m 6fr.      B      C<sup>#</sup> 4fr. D<sup>#</sup>m 6fr.

B      G<sup>#</sup>m 4fr.      D<sup>#</sup>m 6fr.      B      C<sup>#</sup> 4fr. D<sup>#</sup>m 6fr.

Lis-ten to your

D<sup>#</sup>m 6fr.      B      C<sup>#</sup> 4fr. D<sup>#</sup>m 6fr.      B      C<sup>#</sup> 4fr. D<sup>#</sup>m 6fr.

Repeat and fade

lis-ten to your heart,- lis-ten to your heart,- lis-ten to your heart,- lis-ten to your heart,-

# ALMOST UNREAL

Words and Music by  
Per Gessle

Moderate Rock

Musical score for the first section of "Almost Unreal". The key signature is A major (three sharps). The time signature is common time (4/4). The tempo is Moderate Rock. The vocal part starts with a single note followed by a sustained note. The guitar part consists of chords E, B, and Asus2, each with a strumming pattern. The bass part provides harmonic support.

Musical score for the second section of "Almost Unreal". The key signature changes to A major (no sharps or flats). The time signature remains common time (4/4). The vocal part continues with sustained notes. The guitar part includes chords E, B, Asus2, C#m (with a 4-fret mark), and B. The bass part continues to provide harmonic support.

Musical score for the third section of "Almost Unreal". The key signature changes to A major (no sharps or flats). The time signature remains common time (4/4). The vocal part continues with sustained notes. The guitar part includes chords Asus2, C#m (with a 4-fret mark), B, and Asus2. The bass part continues to provide harmonic support.

Musical score for the fourth section of "Almost Unreal". The key signature changes to A major (no sharps or flats). The time signature remains common time (4/4). The vocal part begins with the lyrics "Babe, come in from the cold and put that coat to rest.". The guitar part includes chords B, B/A, and G#m7 (with a 4-fret mark). The bass part continues to provide harmonic support.

E                            C♯m                            E/B

Step in - side, take a deep breath and

8

A                            G♯sus4                            G♯                            B

do what you do best. Yeah,  
Hey, (mf) we

8

B/A                            G♯m7                            E

kick off them shoes and leave those  
can't stop the rain. Let's find a place by the city streets.  
I do be fire. Some-times I

8

C♯m                            E/B                            A

lieve feel, love came our way, strange as it seems, and you've fate did ar-range for us to my

8

B                            E                            B                            A

E                            B                            A                            C♯m                            B

1. A                            F♯

2. A                            C♯m 4fr.                    B                            A

Bm      G      A      D      Bm      G

It's a crazy world—out there. Let's hope our prayers— are in

*mf*

D      A      E

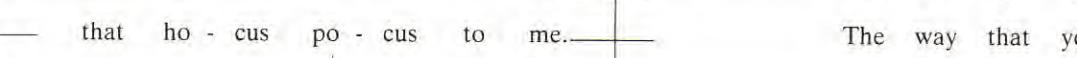
good hands to - *f* night.

A      E      D      F#m      E

D      B

Oh, I love when you do—

1. B

D<sup>#</sup>m 6fr.

C<sup>#</sup> 4fr.

B

— it's al-most un-real, — so — un-real. — Yeah, come on and do —

2. B

D<sup>#</sup>m 6fr. C<sup>#</sup> 4fr. B

it's al-most un-real.

F# C# B F# C#

It's al-most un-real.

Musical notation: Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords are indicated above the staves.

B D#m C#

Do the ho - cus po - cus to me.

Musical notation: Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords are indicated above the staves.

B D#m C# B

Do the ho - cus po - cus. Do-

Musical notation: Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords are indicated above the staves.

F# C# B

Repeat and fade

the ho - cus po - cus to me. Do-

Musical notation: Treble and bass staves. Treble staff has eighth-note patterns. Bass staff has eighth-note patterns. Chords are indicated above the staves.

# QUEEN OF RAIN

Words and Music by  
Per Gessle and Mats Person

Medium tempo

N.C.

8



Musical score for the first section of "Queen of Rain". The score consists of two staves. The top staff is for the treble clef (Guitar) and the bottom staff is for the bass clef (Bass). The key signature is F# major (two sharps). The time signature is common time (4/4). The dynamics are indicated as *p* (piano) and *mp* (mezzo-piano). The vocal line starts with a eighth note followed by a sixteenth note. The guitar chords are G, A, and Bm. The bass line consists of eighth notes.

Musical score for the second section of "Queen of Rain". The score consists of two staves. The top staff is for the treble clef (Guitar) and the bottom staff is for the bass clef (Bass). The key signature is F# major (two sharps). The time signature is common time (4/4). The dynamics are indicated as *mp* (mezzo-piano). The vocal line starts with a eighth note followed by a sixteenth note. The guitar chords are G, A, and Bm. The bass line consists of eighth notes.

Musical score for the third section of "Queen of Rain". The score consists of two staves. The top staff is for the treble clef (Guitar) and the bottom staff is for the bass clef (Bass). The key signature is F# major (two sharps). The time signature is common time (4/4). The dynamics are indicated as *mf* (mezzo-forte). The vocal line starts with a eighth note followed by a sixteenth note. The guitar chords are Gmaj7, A, and D. The bass line consists of eighth notes.

Musical score for the fourth section of "Queen of Rain". The score consists of two staves. The top staff is for the treble clef (Guitar) and the bottom staff is for the bass clef (Bass). The key signature is F# major (two sharps). The time signature is common time (4/4). The dynamics are indicated as *mf* (mezzo-forte). The vocal line starts with a eighth note followed by a sixteenth note. The guitar chords are E9, Gmaj7, and A. The bass line consists of eighth notes. The lyrics "In that" are written at the end of the line.

Bm

Gmaj7

big, big house— there are fif - ty doors,— and one of them leads— to your—  
 big old house— there are fif - ty beds,— and one of them leads— to your—

Bm

heart.— soul.— In the time of spring,— I passed your gate— and re -  
 It's a bed of fear,— a bed of threats,—

Gmaj7

F♯m

tried to make— a start.— All— I— knew—  
 grets and sheets— so cold.— All— I— knew,—

Em

F♯m

Bm

was the your scent of sea and dew,  
 eyes so vel - vet blue,

A

but I've been in love— be-fore,  
I've been in love— be-fore,

B

how a-bout you?  
how a-bout you?

Gmaj7

A

D

There's a time for the good  
in life, a time to kill the

E9

Gmaj7

A

pain in life. Dream a - bout the sun, you queen of

Bm

rain.

1.

L.H. In that

2.

Gmaj7



A



D



It's time to place your bets— in life.— I've played the los - er's game—

E9



Gmaj7



A



of life.—

Dream a - bout the sun,— you queen— of—

Em



A



Bm



(melody) rain.

Bm



A/C#



D



E9                      Gmaj7                      A  

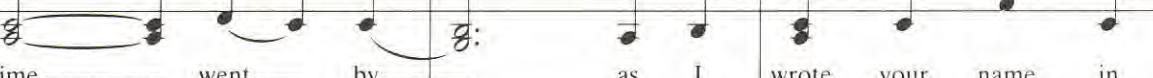

F#m                      Em                      F#m  


Time went by as I wrote your name in the

Bm                      A                      B  


sky. Fly, fly a-way, bye bye.

Gmaj7                      A  


D                      E9                      Gmaj7  






Handwritten musical score for piano in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is indicated by two sharp symbols. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs (E-F#, G-A, C-D), Bass staff has quarter note D. Measure 2: Treble staff has eighth-note pairs (G-A, C-D, E-F#), Bass staff has quarter note D. Measure 3: Treble staff has eighth-note pairs (C-D, E-F#, G-A), Bass staff has quarter note D. Measure 4: Treble staff has eighth-note pairs (E-F#, G-A, C-D), Bass staff has quarter note D.

Handwritten musical score for piano in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is indicated by two sharp symbols. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs (G-A, C-D, E-F#), Bass staff has quarter note D. Measure 2: Treble staff has eighth-note pairs (C-D, E-F#, G-A), Bass staff has quarter note D. Measure 3: Treble staff has eighth-note pairs (G-A, C-D, E-F#), Bass staff has quarter note D. Measure 4: Treble staff has eighth-note pairs (C-D, E-F#, G-A), Bass staff has quarter note D.

Handwritten musical score for piano in G major (two sharps). The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is indicated by two sharp symbols. The music consists of four measures. Measure 1: Treble staff has eighth-note pairs (E-F#, G-A, C-D), Bass staff has quarter note D. Measure 2: Treble staff has eighth-note pairs (G-A, C-D, E-F#), Bass staff has quarter note D. Measure 3: Treble staff has eighth-note pairs (C-D, E-F#, G-A), Bass staff has quarter note D. Measure 4: Treble staff has eighth-note pairs (E-F#, G-A, C-D), Bass staff has quarter note D.

# SILVER BLUE

Words and Music by  
Per Gessle

Moderately fast

N.C.

Treble clef, 4/4, B-flat key signature. Bass clef, 4/4, B-flat key signature. Dynamics: N.C., mf.

Treble clef, 4/4, B-flat key signature. Bass clef, 4/4, B-flat key signature.

Guitar → D  
(capo 1st fret)



Piano → E♭

B♭

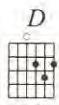
Cm

Treble clef, 4/4, B-flat key signature. Bass clef, 4/4, B-flat key signature. Chords: D, A, Bm.

I got to get a message through,  
I've turned in - to The Bro - ken - One.  
I don't know who lost the



A♭



E♭



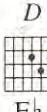
B♭

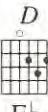

ders.\_\_\_\_\_ take cov-er for— the night.\_\_\_\_\_ I see you in the  
 ter\_\_\_\_\_ to a blood - red rose.\_\_\_\_\_ The Pas-sion, I can't


morn - ing rain.— deal with— her.— oh step in - side and The Pain, well, I can lay do be - side me.  
 with- out him.


Ten-der, can you close my— eyes— and blind— me?\_\_\_\_\_ Oh,  
 And this is like the Milk - y Way,— an o - cean that

give me just— a smile.\_\_\_\_\_ Be - fore I  
 on - ly grows— and grows.\_\_\_\_\_ And babe, I



G

A $\flat$ 

D

E $\flat$ 

A

B $\flat$ 

Bm

Cm



A

B $\flat$ 

G

A $\flat$ 

D

E $\flat$ 

G

A $\flat$ 

D

E $\flat$ 

A

B $\flat$ 

To Coda

Ø



Bm

Cm



A

B $\flat$ 

G

A $\flat$ 

D

E $\flat$ 

G

A $\flat$ 

N.C.

(Drums)

D.S. al Coda

§

The score consists of two systems of music. The top system is for guitar, featuring a treble clef, a key signature of one flat, and a common time. It includes five sets of chords with lyrics: G (fade to silver), D (silver blue for you), A (silver blue for you), Bm (silver blue for you), and A (silver blue for you). The bottom system is for drums, indicated by a bass clef, a key signature of one flat, and a common time. It shows a repeating pattern of eighth-note strokes and rests, with a dynamic instruction 'x' (drum roll) and a section labeled 'N.C.' (Non-Chorus).

Coda                              

And babe, I fade to sil - ver,

sil - ver blue— for you.

I turn and fade to sil - ver, sil - ver— blue.

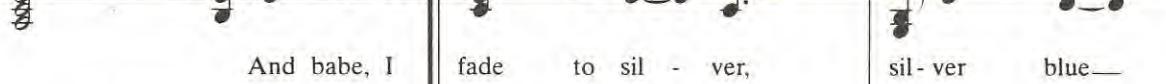
      

I wrap my arms a-round your na ked shoul-ders,—



take cov-er for the night. N.C.

 G  
 D  
 G  
 D  
 A  
  

Chords: Bm, A, G, D, Cm, B $\flat$ , Ab, Eb, G, Ab  
 Lyric: I turn and fade to sil-ver,


  
 E♭ B♭ Cm B♭ A♭ E♭

*Repeat and fade*

sil-ver blue— for you. And babe, I



# How Do You Do?

Words and Music by  
Per Gessle

Moderately fast



1. I see you comb your hair — and gim-me that grin; — it's mak-ing me spin—  
2. See additional lyrics

The musical score consists of two staves. The top staff is in treble clef (G) and common time (4/4). The bottom staff is in bass clef (F) and common time (4/4). The lyrics are written below the notes. Chord boxes are placed above the staff at the start of each line. The first line of lyrics is "I see you comb your hair — and gim-me that grin; — it's mak-ing me spin—". The second line starts with "2. See additional lyrics".

— now, spin-nin' with-in. Be - fore I melt like snow, — I say, "Hel-lo,—

The musical score continues with two staves. The top staff is in treble clef (G) and common time (4/4). The bottom staff is in bass clef (F) and common time (4/4). The lyrics are "— now, spin-nin' with-in. Be - fore I melt like snow, — I say, "Hel-lo,—". Chord boxes are placed above the staff at the start of each line.

— how do you do?" — I love the way you un-dress—

The musical score continues with two staves. The top staff is in treble clef (G) and common time (4/4). The bottom staff is in bass clef (F) and common time (4/4). The lyrics are "— how do you do?" — I love the way you un-dress—". Chord boxes are placed above the staff at the start of each line.

— now, ba - by, be - gin. — Do your ca - res, hon - ey, my heart's in a mess.—

The musical score continues with two staves. The top staff is in treble clef (G) and common time (4/4). The bottom staff is in bass clef (F) and common time (4/4). The lyrics are "— now, ba - by, be - gin. — Do your ca - res, hon - ey, my heart's in a mess.—". Chord boxes are placed above the staff at the start of each line.

G5                    F5                    C5                    F5                    G5                    F5

I love your blue-eyed voice, like Ti - ny Tim shines through. How do you do?—

C5                    F5                    G5                    F5                    G5                    Am

(How do you do?) (Spoken:) Well, here we are, crack - in' jokes — in the cor - ner

Am/G                    Fmaj7

of our mouths, — and I feel like I'm laugh - ing in a dream.

C                            Am

If I was young, I would wait out - side your school,

Am/G  

 Fmaj7  

 G  

 Tacet

'cause your face— is like the cov - er of— a mag - a-zine.— How do you

Chorus

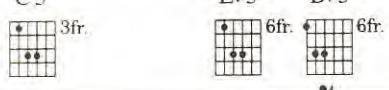
E♭5                      B♭5                      E♭5                      A♭5

6fr.                      6fr.                      6fr.                      4fr.

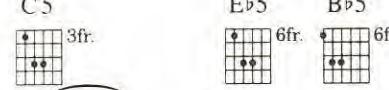
do, do you do the things that you do? No one I know could ev - er keep

C5      A♭5      1. B♭5      2. B♭5  
 3fr.      4fr.      6fr.      6fr.  

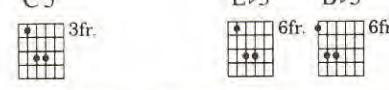
bye — bye — bye? — 2. I see you in that chair —

C5                    E♭5      B♭5  


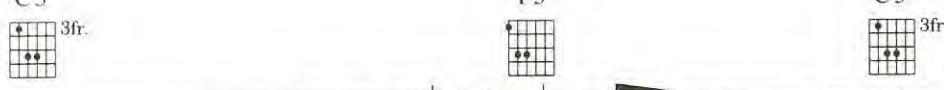
Well, here we are crack - in' jokes. (How do you

C5                    E♭5      B♭5  


do?) ————— Well,

C5                    E♭5      B♭5  


here we are ————— spend - ing time. —————

C5                    F5                    C5  


How do you do, do you do the things that you do? ————— No one I


know could ev - er keep up with you. — How do you do? Did it ev - er make


sense to you — to say bye — bye — bye? — Oh, — how do you

*Repeat and fade*

*Additional Lyrics*

2. I see you in that chair with perfect skin;  
Well, how have you been, baby, livin' in sin?  
Hey, I gotta know, did you say hello?  
How do you do?
- Instrumental (8 bars)*

*Spoken:*

*Well, here we are spending time in the louder part of town,  
And it feels like everything's surreal.  
When I get old I will wait outside your house,  
'Cause your hands have got the power meant to heal. (To Chorus)*

# THE LOOK

Words and Music by  
Per Gessle

Moderate Rock



Sheet music for the first section of "The Look". The key signature is A major (two sharps). The time signature is common time (4/4). The vocal part starts with a melodic line consisting of eighth and sixteenth notes. The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The section ends with a repeat sign and a section break.

Sheet music for the second section of "The Look". The key signature changes to D major (one sharp). The vocal line continues with eighth and sixteenth notes. The piano accompaniment maintains its rhythmic pattern. The section ends with a repeat sign and a section break.

Sheet music for the third section of "The Look". The key signature changes to G major (no sharps or flats). The vocal line includes lyrics: "Walkin' like a man, hitting like a hammer, she's a juvenile scam. Never was a quitter, Fire in the ice, naked to the T-bone is a lover's disguise. Bangin' on the head drum." The piano accompaniment provides harmonic support. The section ends with a repeat sign and a section break.

Sheet music for the final section of "The Look". The key signature changes to A major (two sharps). The vocal line includes lyrics: "tasty like a raindrop, shakin' like a mad bull, she's got the look. she's got the look." The piano accompaniment concludes the piece with a final chord. The section ends with a section break.

G  

  
 Heav-en- ly— bound 'cause heav-en's got a num-ber when she's  
 Sway-in' to the band, mov - in' like a ham-mer,she's a  
 spin-nin' me a-round, mir - a- cle man. kiss-in' is a col-our. Her  
 Lov-in' is the o-cean,  
 D  

  
 A  

  
 lov-in' is a wild dog, she's got the look.  
 kiss-in' is the wet sand, she's got the look. } She's got the look—  
 A  

  
 (she's got the look), she's got the look (she's got the look). What in the world—  
 C G A  
  
  
  
 can make your brown-eyed girl turn blue. When ev - 'ry - thing—  
 C G A  
  
  
  
 I'll ev - er do I'll do for you and I go

F G A  
 la la la la la, she's got the look.  
 A  
 Walk-in' like a man, hit-ting like a ham-mer, she's a  
 G D A  
 ju-ven-ile scam. Nev-er was a quit-ter, tast - y like a rain - drop, she's got the look.  
 G D A G  
 She goes: Na  
 D A  
 na na na na na na, she's got the look.  
 Repeat and fade

# DANGEROUS

Words and Music by  
Per Gessle

Moderately fast



Musical score for the first section of the song 'DANGEROUS'. The score consists of two staves: treble and bass. The key signature is A major (no sharps or flats). The tempo is moderately fast. The first measure shows a single note on the treble staff followed by a sixteenth-note pattern. The second measure starts with a bass note, followed by a sustained note tied over to the next measure, and then a sixteenth-note pattern. The third measure shows a sustained note tied over from the previous measure, followed by a sixteenth-note pattern.



Musical score for the second section of the song 'DANGEROUS'. The score consists of two staves: treble and bass. The key signature changes to E major (one sharp). The first measure shows a sustained note tied over from the previous measure, followed by a sixteenth-note pattern. The second measure shows a sustained note tied over from the previous measure, followed by a sixteenth-note pattern. The third measure shows a sustained note tied over from the previous measure, followed by a sixteenth-note pattern.



Musical score for the third section of the song 'DANGEROUS'. The score consists of two staves: treble and bass. The key signature changes back to A major. The lyrics are: You pack your bag, round, you take control, so hot and dry. You're moving, You're hiding.

B

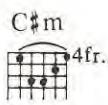


Musical score for the fourth section of the song 'DANGEROUS'. The score consists of two staves: treble and bass. The lyrics are: in - to my heart, under a ha - lo, and your in - to my soul, mouth is a - live. Get out of my way! Get out of my way! Get out of my way! Get out of my way!

B



sight!  
sight! I won't be walk - ing on thin\_ ice to get through the night.. Hey where's your  
I'm not at tract - ed to go - go deep - er to-night.. Hey what's your



work? What's your game? I know your bus' - ness, don't know your name..



Hold on tight,\_ you know she's a lit - tle bit

B



C#m



dan - ger - ous.\_ She's got what it takes to make ends meet,\_ the

To Coda

eyes of a lover that hit like heat. You know she's a lit - tle bit

dan - ger - ous.. I. 2. You turn a - Just a lit - tle bit dan - ger - ous..

What's your word? What's your game? I know your bus - ness but I don't know your name..

*D.S. al Coda*

Coda E  
dan - ger - ous.. She's armed and she's ex - tre - me - ly